THE
Theatrical Observer;
AND
Daily Bills of the Play.

"Nothing extenuate, nor set down aught in malice."—OTHELLO.

No. 2620. *Friday, May* 7, 1830. *Price* 1*d.*

"The Play's the thing!"—Ask for *Thomas's Observer.*

Covent Garden Theatre.

MR. BARTLEY, the stage-manager of this Theatre, took his Benefit last night, when all the talent of the establishment was put in requisition to give éclat to the entertainments. The pieces selected were *The Gamester*, and the Opera of *The Marriage of Figaro.* At the end of the Tragedy, Miss Paton sang 'Black Eyed Susan,' with a power, sweetness, and pathos we never heard equalled, and Wood sang 'The Soldier's Tear,' with great taste and sweetness.—There was a crowded house.

Drury Lane Theatre.

THE new Opera of *Hofer* was repeated at this Theatre, yesterday evening, to one of the most elegant audiences of the season, indeed, weknow not when we have seen so many elegantly dressed females in the public boxes. The Opera went off with spirit; Mad. Vestris had two encores, and the trio by Sinclair, Bedford, and Phillips, was immensely applauded. *The Dragon's Gift* was the afterpiece.

King's Theatre.

Rossini's Opera of *Otello* was, last night, performed here; Donzelli was *Otello*, and Madame Malibran *Desdemona*, and a most exquisite treat did those accomplished singers afford us. Rossini's music offers so many opportunities in the *adlibitum* passages and cadences for a perfect musician, like Malibran, to display her science and power, that she never fails in executing the compositions of *il gran maestro*, by the boldness and richness of her style, at once to surprise and delight her hearers; her acting is also highly intellectual and effective. The applause throughout the Opera was enthusiastic, considering the usual apathy of such polite audiences. *Le Carnaval de Venice* was the ballet.—The house was fully and fashionably attended.

English Theatricals in Rome.—The ancient Theatre of Marcellus, which, although it bears that name, was built by Augustus, is going to be repaired, under the direction of an accomplished young Englishman, who has been for two years inItaly studying architecture.—This renowned edifice, the pride of the "Eternal City," in her days

That youthful prodigy, Master Burke, takes his benefit on Tuesday next, at the Surrey, when he will perform the part of *Shylock* for the first time. The following *jeu d'esprit* was written on his re-engagement at the Surrey:—

"Burke, always clever, always young,
Returns to Surrey where they miss'd him;
And Elliston, though fond of tongue,
Must now support the *Burking system.*"

XUM

of glory, has been hired by some English amateurs. The principal actors and artists who assisted Lord Normanby in his private plays at Florence, will constitute the company of this revived Theatre.

Laporte returned from Paris on Wednesday night, and has succeeded in obtaining a congé for Madame Taglioni who will make her first appearance in this country at the latter end of the present month. The pantomime of Taglioni is said to be the *ne plus ultra* of expression, grace, and fascination. She has turned the heads of half Paris. Laporte has also engaged Mars, the inimitable Mars, and M. Armand for twelve representations of French Comedies at the King's Theatre, to commence in June.

To the Editor of The Theatrical Observer.

DEAR MR. EDITOR, I address you from the elegant DIVAN now open at 102, Strand, where I am a constant visitor;—here I find matchless cigars, exquisite coffee, profusion of magazines and newspapers, and elegant decorations render the establishment the very essence of comfort and fashion—do pop in—just wish to say a word—beg pardon, hope I don't intrude—but will you excuse me—I have to mention, that I've arranged so as to rub shoulders with my friends, and the fashionable world, at one or other of the *Grand Lounges* about town.

Monday I visit the *Diorama*, in the Regent's Park, to see the two new and enchanting Views—Mount St. Gothard, painted by M. Daguerre, and Rheims Cathedral, by M. Bouton—these *chef d'œuvres*, in my opinion, surpass all former efforts of those great masters.

Tuesday, call in at the Royal Bazaar, 73, Oxford Street—spendidly fitted up and magnificently arranged—visit the *British Diorama*, containing four views, &c. by Stanfield, &c.—highly interesting, and always crowded. Lounged in the *Physiorama*—consists of 14 views, from all parts of the world—the arrangement, in a gallery 200 feet long, are truly unique and indescribably beautiful—here I'm an enchanted traveller, visiting all the globe in a day.

From thence, I wander to No. 15, Oxford Street, just to take a peep at Mr. Wilmshurst's large Picture, in enamel, of *The Tournament* of the Cloth of Gold—a most triumphant effort, inimitable execution, astonishing labour, and a most admirable hit—found the Gothic Hall crowded with visitors, of the highest class, desirous of patronising the genius of this young artist.

Wednesday, I drop into the Exhibition of SCULPTURE, in Old Bond Street, to view the figures, life size, of Tam O'Shanter and Souter Johnny—work of a self-taught artist, James Thom—delighted beyond measure—fully expected to hear Tam's uproarious laugh—the expression so perfect; *pose* of figures admirable. Whoever has read Burns, (and who has not?) must see them—This very ingenious Exhibition closes in the course of a few weeks.

On Friday, I drop in to examine *Miss Linwood's* curious Needle-Work, in Leicester Square.

On my return I call in at the Haytorian Museum, 109, Strand—Lost in gazing at the magnificent Minerals—natural produce of our own country, excavated from a little mine in Devon, called Hayton—The splendid Shells astonishing.

I daily, between 1 and 4, qualify Mrs. Pry's discordant notes with some harmony divine, and may be found at *The Apollonicon*, 101, St. Martin's Lane.—Market and Fishermen's Chorus, from the Opera of Masaniello, enchanting!

I nightly lounge in the lobbies—fond of adventure—observed a beautiful Sylph admiring herself in my boots—'Why, Mr. Pry,' says she, 'does a great actress resemble Warren's Jet Blacking?' 'Because she cuts a *shine*.'—I never give it up.

Theatres closed!—drop into *Chedron's* Hotel, Leicester Square—enjoy a sparkling glass of wine, a tumbler of real whiskey punch, and cigar of the first quality—company jolly lads—but I intrude, beg pardon, your's, PAUL PRY,

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2s. per Month.

Theatre Royal, Covent Garden.

This Evening, the Tragedy of

ISABELLA;

Or, THE FATAL MARRIAGE.

The New Scenery by Messrs. Grieves.

Count Baldwin..... Mr EGERTON,
Biron, Mr C. KEMBLE,
Biron's Son, Miss HUNT, Villeroy, Mr ABBOTT,
Carlos, Mr G. BENNETT,
Maurice, Mr HENRY, Belford, Mr HORREBOW,
Gentlemen, Mess. Irwin and Goodson,
Officer, Mr. ATKINS, Samson, Mr MEADOWS,
Pedro, Mr FULLER,
Isabella, (5th time) Miss FANNY KEMBLE,
Nurse, Mrs WESTON,
Ladies.—Mesdames Parsloe, Reed, Shotter, Vials.

In the 3d Act

AN EPITHALAMIUM.

The Music arranged by Mr G. Stansbury—From the Works of MOZART, &c. &c.

The principal Vocal Parts by Miss HUGHES, Miss CAWSE, Mess. DURUSET and PURDAY, and CHORUS.

After which, the Opera of

CLARI.

Rolamo, (Father of Clari,) Mr FAWCETT,
The Duke Vivaldi, Mr DIDDEAR,
Jocoso, Mr DURUSET, Page, Master WATSON,
Nicolo, Mr BAKER, Geronio, Mr EVANS,
Nimpedo.....Mr MEADOWS.
Clari, Miss FOOTE,
Fidalma, Mrs VINING, Ninetta, Miss PERRY,
Vespina, Miss FORDE.

THE CHARACTERS IN THE EPISODE.

Nobleman, Mr HORREBOW,
Pelegrino.,.....(a Farmer).....Mr TURNOUR,
Leoda, Miss H. CAWSE,
Wife of Pelegrino.....Mrs DALY.

Theatre Royal, Drury Lane.

This Evening, 4th time, a New Grand Historical Opera, called

HOFER,

THE TELL OF THE TYROL.

The Music from the Opera Guillaume Tell, composed by Rossini; Arranged, &c. for the English Stage by Mr. H. Bishop.

The Scenery, entirely new, by Messrs. Marinari, Andrews, Adams, and Stanfield.

BAVARIANS.

Commandt. of Innspruck, Mr THOMPSON, Col. Donner, Mr BLAND
Herr Stetten, Mr WEBSTER,
Batz, Mr SALTER, Officers, Messrs. Howell, Fenton, &c.

TYROLESE.

Joachim Haspinger, Mr BEDFORD, Walther, Mr SINCLAIR,
Andreas Hofer, Mr H. PHILLIPS,
Gottlieb, Mr YARNOLD, Hans, Mr BARNES,
Stephen, Mr TAYLEURE, Karl, (Gottlieb's Son) Miss CHIKINI.

Bertha, Miss STEPHENS,
Josephine Negretti, (her Cousin) Madame VESTRIS,
Therese, } *Peasants* { Mrs BEDFORD,
Maria, } { Miss FAUCIT,
Margaretta, (Kellerin of a Tavern) Mrs NEWCOMBE.

SCENERY.

Scene 1 Village in Pusterthal, with the Glaciers called the Grauewand Ferner in the distance—2 Pine Forest—3 Ravine (Sunset)—4 Interior of Tyrolean Tavern amongst the Mountains—5 The Glaciers (by Moonlight) with the the Rising of the Tyrol—6 Pass of Lueg, with the Rocks above the River Sill, with Tyrolean Ambush—7 An Apartment in the Castle of Innspruck—Market-place of Innspruck, in Fair Time, with the Building called the Golden House.

After which, the Drama called

THE BRIGAND.

Prince Bianchi, Mr BROWNE, Albert, Mr H. WALLACK,
Theodore, Mr J. VINING, Alessandro Massaroni, Mr WALLACK,
Nicolo, Mr WEBSTER, Rubaldo, Mr BEDFORD,
Spoletto..... .....Mr BLAND, Matteo..... .... .Mr HOWELL,
Carlotti, Mr YARNOLD, Uberto, Mr ROBINSON,

Brigands—Messrs. Barnes, Bartlett, Wieland, Chikini,, Walsh, Ashton, Gifford, East, Nelson, Eaton. Henshaw, Sherifi, Greene, Tolkien, S. Jones.

Ottavia, Miss FAUCIT, Maria Grazie, Mrs W. BARRYMORE.

To-morrow, the New Opera, Popping the Question, &c.